THE DANCE

Ancient and Modern

Translated from the French by : : :

: : : : ARABELLA E. MOORE

Endorsed by

PROFESSOR S. ASHER

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The old-established Instructors of Dancing and Deportment

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Translated from the French

BY

ARABELLA E. MOORE

1900

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THE Art of Dancing is indispensable to those who are fond of society, and it is always agreeable to know the origin of our pleasures.

The author has traced the history of the dance in all countries, from the earliest to the present time. Her aim has been to make this little book both interesting and instructive, and it is hoped that it will serve to give information not to be found in any similar publication.

The illustrations will prove attractive, as showing the dances characteristic of the different countries.

The translation has been made by Arabella E. Moore and endorsed by Professor Sydney S. Asher.

THE DANCE: ANCIENT AND MODERN.

TRANSLATED FROM THE FRENCH
BY ARABELLA E. MOORE . . . . .

I.

Primitive and Ancient Dances.

Dancing to the accompaniment of songs and cadenced sounds appears to have been the first diversion of primitive humanity. The men and women of prehistoric times must have joined hands and turned round and round to the notes of some melancholy and plaintive melody, the theme of which may still be found among savage people, and also in those airs which are sung at the present day in the most remote parts of European countries. Thus these poor creatures, forgetting for the moment the cares of the morrow, were wont to charm away the profound ennui of cavern life, and fortify themselves against the perpetual awe which their barbaric environment imposed.

Without doubt, the round began with a rather slow movement, then the excitement increased until strength was exhausted, and the dance ended in a kind of frenzy. Later, when the dawn of civilization arose, the dance was converted into a religious exercise, a temple ceremony, or into the characterization of a social event. The priests changed it into a pious or religious act, in honor of the gods or some entity, in order to avert this excitement which threatened to make the customs of the people again fall into bestiality. Thenceforth the dance was regulated hieratically. Some of the dances were slow, some grave, some majestic, some even frantic, depending on the character of the divinity.

According to all the evidence which can be obtained, the first dances were sacred, and were executed around bonfires, which were lighted to celebrate the great astronomical events of the year. All the ancient Orientals danced before altars. The ox, deified by the Egyptians, had its regular dancers. Moses and his sister Miriam were at the head, the one of the group of Hebrew men, the other of the group of women, who, with dances, thanked Jehovah for having safely brought them across the Red Sea. Shall we repeat that David danced before the ark, or that the young girls of Shiloh were carried off to the country and taught the religious rites of dancing?

The remembrance of the sacred dances has not disappeared. The Bayaderes dance at the religious fêtes in the temples of India. They are called *dévédachis* and *natchès*. But the *vestiatris* and the *cancenis*, who devote themselves to the amusements of the great Hindoo lords and reserve their talents for the palace of the rajahs, are the sisters of the great alméhs. They bear also the generic name of alméhs, which signifies scholars; and, like the first, they have received a careful education. Moreover, as their mimicry portrays especially the passions of love, they are treated with a certain consideration. They play almost the same role as did the *trouvères* and minstrels when they traveled through the manors, composing dances, or songs on the lute or the viola d'amore.

Those who saw the Javanese dancers at the Paris Exposition of 1889 will remember their priestess-like attitudes and their almost sacerdotal movements. It is known that they portrayed, by their gestures and cadenced steps, the history of a god of the Vedas. They are sacred dancers, daughters of the nobility, and are rigidly educated in a convent. Some serve the gods, others the powers of earth.

Quite different from these are the Japanese dancers, who acquire their talents so laboriously, and the Mahommedan dancers. Quite different, also, the gypsies of Spain, with their ardent dances. The last have robbed the dance of its noble character, its majesty, and its mystical significations.

The dance held an honorable place in the civilizations of Greece and Rome. But as the Greeks have left no descriptions of their dances, it is necessary to resort to their sculptures. The most ancient representation of the dance that we possess is cut upon the shield of Achilles. Young women and men, holding each other by the hand, dance in a circle. This was the dance of pleasure and of joyful fêtes—the dance which in the time of Agamemnon was indulged in by his daughters. It became the dance of Bacchus, and was performed around the altar of the god, accompanied by the singing of dithyrambic odes. The Greeks did not admit the round dance for military or theatrical affairs. For these occasions they invented the square dances.

Lycurgus advised that the young men and women apply themselves to this exercise, which he considered a source of health and vigor. At sixty years of age, Socrates devoted himself to the study of the dance at the house of Aspasie, and Plato admits, and even makes regulations for the dance.

The Romans were scarcely less fond of dancing. They had sacred dances, military dances and voluptuous dances, imitated by the stage players. Under the Roman emperors the dance held a high position in social life. At first, the young girls danced alone, charming all eyes by their graceful attitudes and rhythmical steps. From Spain the castanets were introduced into Rome, and added still more to the pleasures of the choregraphic art.

A kind of quadrille and a dance quite similar to the waltz were also known at this time. It was then, as to-day, a great humiliation for young girls to be without partners. As to the matrons, their dignity forbade their dancing. The flute was the instrument with which those dances were accompanied, and generally dwarfs were chosen for musicians, because they were looked upon as *porte-bonheur*.

When the dancers showed any signs of fatigue, the hostess gave the signal and a silver skeleton appeared, so well manipulated by the slave that it seemed to move alone. It even mounted the steps which led to the platform, and assumed various attitudes. Then a herald advanced, and pointing to the skeleton, cried: "Behold what we shall all become some day! Let us hasten then to live joyously!" Then the skeleton, preceded by an acrobat, with asses' ears, was made to perform dances, and was promenaded the entire length of the ballroom. All the assembly, especially the women, took great delight in this lugubrious exhibition, which was intended as a reminder of the skeleton, which in former times appeared suddenly in the Egyptian feasts.

Among the Gauls, the Druidic religion recognized the dance as an exercise of devotion. The early French had also war dances; but their nomadic life scarcely permitted them to cultivate an art which demands the refinements of civilization. However, in the heavy shade of the oak forests, the beautiful young Gauls used instinctively to form song circles, which primitive balls were undoubtedly revived at each of the poetic fêtes of those barbaric times.

II.

The Dance During the Middle Age.

If the old authors are to be relied upon—from the end of the sixth century to the last days of the fifteenth, during that dark middle age in which man looked with divine awe upon temporal authority—the people danced little or even not at all. Childebert I issued an ordinance prohibiting the dance on Sundays and on fête days. Some provinces for a short time kept the sacred dances, which, however, the councils very soon abolished.

A writer of the sixteenth century tells us that they waltzed for the first time at the court of France on the eleventh day of November, 1178. Like the chroniclers of the twelfth century, he blames Louis VII severely for having countenanced this sinful pastime. It is from this hypercritical person that we learn that the waltz did not originate in Germany, but in Provence, where it was accompanied by a ditty called "La Fallada." As to the waltz, it was called "La Volta." The Germans who adopted it in the sixteenth century, at the time when it brought delight to the court of Valois, have interpreted the name "Volta," from Valzer. Ignorant of the French origin of the most beautiful of dances, its invention has been attributed to the ancient Germans, although it does not possess the character of their race. The French called it "la valse," in order to give it the false stamp of a foreign dance.

In the chapters on contemporary dances we will speak again of the waltz, which was in great favor at the court of Henry VIII of England. It was while waltzing with Annie Boleyn that the terrible sovereign fell in love with the pretty maid of honor. It was also a great favorite at the Scotch court, where it was introduced on the occasion of the marriage of Madeleine de Valois with James V. This dance offended the pious people, and when the charming young queen died of consumption some years later, these severe men considered her death as a chastisement from heaven.

After that a canon composed the first treatise or manual on the dance, and at the court of Henry III of France the waltz was taught according to his rules and principles. This priest, while at the head of what was considered a profane art, was very wise, and his theory of the waltz seemed indeed to prove that he had practiced it.

Another very noble and majestic dance, or rather a kind of harmonious promenade, which the northern courts have preserved under the name of "Polonaise," has also been known since the middle age. It was called *Danse aux lumières.* On the occasion of an extraordinary festival, all classes who could elbow into the great baronial hall

of a manor house took part in it, on condition that each should remain in his place. The music was of a martial character, and the couples marched around the hall. Whether king, emperor or lord, the host chose for his partner a very noble lady of exalted rank, clothed in heavy brocade and ermine. She rested her right hand upon his left hand, and these two, each holding a lighted torch or a wax candle, led the procession in which each one scrupulously observed his or her rank. At the end of the line were admitted fools, jesters and dwarfs, with which no castle could dispense. All the couples carried lights. The dancers strolled around thus, in time and solemnity, until the flame of the torches or candles threatened to burn their fingers. Then each one, as he passed, threw the remains of his candle into the high blazoned fireplace, and the dance promenade ended in the waltz or the Courante;

but the spectacle presented by these men and women clothed so magnificently and in so picturesque a manner, which one could admire quite easily while this grave dance moved on, was not forgotten.

In the twelfth century, on the meadow grass or in the great manor halls, young girls—pretty damsels clothed in white—danced *caroles,* song circles with love speeches learned from some *trouvère* (a poet of the north of France, especially of Picardy). But pages or fops were not admitted into their dances.

Some claim that it has been scarcely five hundred years since the women have danced with the men—at least in public—but there must surely be an error in this assertion. In Italy, since the end of the thirteenth century, both sexes have mingled in the dance. In vain the church condemned this innovation and condemned it severely as prejudicial to modesty and shame. The people remained deaf to the remonstrances of the priests.

The new custom was not accepted immediately by all the Italian towns. When Henry III, who was then only Duke of Anjon, visited Venice, a great

ball in his honor was given, "to which the Venetian nobles were invited." It is alleged that it was at this ball that the Valois acquired a taste for exaggerated and refined elegance. The Venetian ladies appeared gowned with extraordinary richness; the heavy silks of the time were embroidered with gold, silver or precious stones. Pearls in size, shape and brightness unequalled ornamented their white necks and delicate wrists, and were twisted with their superb blond hair, which reminded one of burnished gold. Three hundred young girls danced at this ball given for the prince, but *only one* was led off by a male partner.

Lucretia Borgia changed it to suit her own fancy, and she had imitators in Rome and Ferrara. On the occasion of her fourth marriage she was seen—gowned *à la mode française*, in crimson satin adorned with bands of fish scales in beaten gold, her head covered with a *béguin* formed entirely of pearls of great value. Without tiring, she danced, first the *besola* then the *salta* (the waltz) with the French ambassador.

It appears that the ballet was known in the middle age. In 1452 the people seem to have been accustomed to this kind of entertainment. The Duke of Burgundy gave a fête which ended with a dance by twelve ladies, whose costume symbolized a virtue, and by twelve gentlemen superbly dressed. But, as we have said, it is not until the reign of Henry III that we see the choregraphic art truly developed in France.

The dance is probably an instinct in man, inasmuch as during the period called "the dark age"—from the end of the fifth century to the end of the eleventh—the religious dances being abolished and the dances for pleasure prohibited, the fantastic dances were invented.

In these the spirits danced, and these gay phantoms made the mortals whom they met on their way dance with them, which meant, however, that those chosen would very soon leave the earth.

The hobgoblins, goblins, "farfadets," gnomes and elfs all danced through the beautiful nights in the fields silvered by the moon in a "circular ball-room formed by the colonnade of mushroom stems the color of the primrose." The good toads sat upon the tops of the fungi and admired the graceful dancers. This is admitted in all the fairy histories of England. The fairies danced in all countries. The mermaids performed dances, their bare chests only reaching beyond the waves. It was the general belief that the sun danced on the day of Passover.

There were some epidemical dances; bands of men, half mad, danced, danced until they were exhausted—like the Spinning Dervishes—and those who watched them imitated them. The witches danced on the Sabbath.

Finally the death dance was invented. At first it was in carnival season, when masqueraders representing Death took the privilege of dancing with those whom they met, to the great horror of the latter. Then followed the abominable idea of executing these dances in the cemeteries in honor of the dead. This horrible exercise of devotion was accompanied by the recitation of mournful sentences.

III.

Modern Dances.

The Renaissance which gave scope to all the arts did not neglect that of the dance. Under Henry III the dance consisted no longer only of round measures, marches or voltes, which, born from the necessity of youth for movement and joy, have little need of rules. These could be danced instinctively because of their simplicity. But these were no longer sufficient. This pleasure was to become a learned pastime, calculated to improve the natural gifts, and the first step in this direction was taken in the introduction of the Pavane. How noble and gracious, courteous and gallant appeared the lords and ladies of those days when they attempted to dance with style the majestic Pavane. They cared little whether this stately dance had been brought to them from Italy, from Padua—whence they derived the name "Padovana"—or whether it was Hernando Cortez who had invented it and introduced it from Spain. Undoubtedly it did not occur to them that while saluting each other sedately and displaying their sumptuous clothes they resembled the vainglorious peacock, or that they would henceforth enrich the language with a new verb. They "strutted" without taking care to do so, happy in appearing beautiful, and arousing the admiration of all beholders by the ease and gracefulness of their gestures and movements.

The Pavane was a *basse danse;* that is, a gliding dance; "they did not leave the ground"—in short they did not jump. It was a court dance, "majestic and befitting honorable persons." The young ladies assumed "a modest countenance, their eyes lowered, and occasionally regarding the spectacle with a virgin modesty." The theory of the Pavane was, moreover, very simple. The music was in common time. It was played on the haut-boy and the "sackbuts." It was the air which was used as an accompaniment for the procession of newly-married couples of the nobility, and the march of priests, batonniers and fellows of some brotherhoods.

The Pavane, having immediately succeeded the marching dances, had quite

a little of their slowness and excessive reserve. Very soon there was quite a variety of the primitive Pavane. The Pavane *Passa-Mezzo,* which was more lively, charmed all the young couples who crossed the ball room in dancing it to the accompaniment of a charming Italian air.

The style of the Pavane required that it be danced to perfection; it exacted a great elegance of carriage. Marguerite de Valois, Queen of Navarre, in dancing it, caused the noble gracefulness of her attitudes to be admired, and Ronsard immortalized the royal dancer in his verses.

As there were some ladies who appeared heavy and awkward in this stately dance, the introduction of dances which did not require that queenly carriage with the lightness of the walk was favored, and the Courante, Saraband, Tordion and Bocane more within the reach of everyone were received with enthusiasm.

The Courante, a very French dance, truly noble and graceful, was danced by two at the opening of the ball. Louis XIV was very fond of it, and was noticeable in the ball-room.

Elizabeth of England took great delight in dancing the Louvre, which the French ambassadors had introduced to the foreigner. Notwithstanding the excessively grave and slow measure of the Louvre, the virgin queen found a way by means of which everyone should admire her little feet, which were always so divinely arrayed, an affectation which she maintained to her last day.

The Gaillard also was favorably received at court. It was of Italian origin. At first it was called the Romaine or Romanesque, and was danced to the delightful air known by the name of "Romanesca," but which was not signed by its author. The Gaillard contained both the glide and the jump. The dancers moved up and down through the ball-room, making steps forward, backward and sideways. The canon choregrapher gives the entire theory of it, and Diderot repeats it in the "Encyclopedea."

The Bocane likewise had its period of great success. It was the invention of the most extraordinary dancing-master who had ever been known, and who had the best pupils in the world. He did not know a word of music nor did he know how to read or to write. He was quite twisted and crooked. Yet he composed the most harmonious tunes and taught all the graces to the queens of his time.

The Saraband is Spanish. It received its name from Zarabanda, who made it known in France. This beautiful Spanish girl danced it while singing a tune of a very grave character, and accompanying herself only by the sound of the castanets. Already more impassioned than the other French dances, it had a sense of its origin. It is said that Nina of Lenclos danced it admirably, and that Philip of Orleans, who was regent of France, was, in his youth, the best dancer of the Saraband.

We must not omit the Passe-Pied, which is perhaps older than the Pavane At all events, the vogue of this pretty dance was very great from the sixteenth to the eighteenth century. It was brought

into France from Brittany, and some believe that it can be traced back to a very early date. This dance is charming. It is divided into eight figures, all of which are very graceful. Madame de Sevigne doted on the Passe-Pied, and Madame de Grignan was greatly admired in it. It has been said of a professional dancer of the time that she

"ran the Passe-Pied gracefully." "It should fly without leaving the ground." It is very near a minuet, but very quick and light.

The court of Louis XIV welcomed also the Passacaille—from the Spanish *passacalle,* thoroughfare, because the dance quickly became popular and "ran the streets," or from the Italian *passaglia* ballad. The slow and harmonious movement of this dance showed to great advantage the gracefulness of the women who danced it, gowned in the long training robes of the time.

Finally all were obliterated before the triumphant Minuet, which was without a rival from the reign of Louis XIV to the Revolution. During this period, to merit a reputation of elegance, of *bel air,* it was necessary to excel in the minuet. There were four Minuets, the Queen's Minuet, the Dauphin Minuet, the famous Minuet of Exandet, and the court Minuet, the one we now dance in costume, that charming exhumation of the past which is always so much applauded.

The Minuet came originally from Poitou. It is a delightful dance, well suited to show off graceful persons. One turns and turns aside incessantly, by means of small steps, whence the name Minuet. The lady and gentleman meet, glide away and draw near again; it is like the phases of loving with its joys, its sorrows and its divine poetry.

The greatest composers have left us Minuets. Lully composed the first, which Louis XIV danced at Versailles in 1653. The king was then only fifteen years old, but he gained much commendation. This is the Minuet of the *Bourgeois gentilhomme,* an exquisite pearl. Hoendel, Mozart, Fischer, Grétry, Boccherini and Haydn have left us true jewels in composing airs for this beloved dance.

The Gavot had its time of glory in the latter part of the eighteenth century, but without dethroning the Minuet. Marie Antoinette danced with unparalleled distinction this kind of *bourrée,* originating in the Gap, where the natives bear the name of Gavots. Vestris, the celebrated dancing master, made rules for a Gavot which has remained famous, and the soft and slow movement of which, at times gay, is always graceful. In the beginning of this century the grandfathers still loved to show their antiquated graces, and taught them to their courteous granddaughters.

The Gavots of Gluck, Bach and Rameau are marvels of grace and musical refinement.

We will mention also the Rigodon, since it has had its favorable moment. Rameau has written a Rigodon, and this is enough to immortalize this dance.

IV.

Revival of Popular Old Dances.

One is no longer contented with placing on the invitations as interlude in the middle of the ball the Minuet, Pavane, Passe-Pied and Conrante, but in order to vary the representations, the old rounds and other dances so beloved by the people of former times are also revived. Henceforth one must study to possess a real choregraphic science, which has become indispensable. Young men and women should always be prepared to respond to the request of a hostess who wishes them to execute the ancient dances in her drawing room; whether it be a question of the interlude of which we have just spoken or whether they have to figure in one of those fancy balls, no longer heterogeneous, incoherent with their disguises, appertaining to all epochs, countries and imaginations, but homogeneous, harmonious, affecting an age, a country, or a watchword. These studies are, fortunately, interesting, instructive and very amusing. They are of ethnical, historic or poetic order. On these claims one can well encourage them.

These popular old dances are especially suitable for fêtes given during one's sojourn in the country, for it was often in the streets of the town or in the fields that the people indulged in this pleasure. The park lawns are all appointed for these recreations.

La danse des brandons certainly could not be executed in the house. It commences in a circle about bonfires, which the people lit the first Sunday of Lent (so it afterwards took the name of "dimanche des brandons," Sunday of brands), and it continues in a skipping across the fields, each dancer carrying a firebrand taken out of the bonfire (brandon comes besides from the German, *brandt,* which means lighted brand).

The Branle, the movement of which is very gay and quick, is danced under the trees. One is acquainted with the Branle of Boulogne, the Branle of Brittany, and that of Poitou; the Branle of the laundresses, of the sabots, of the small girl, the Branle of the torch—which Marguerite de Valois and the Duc d'Alençon danced admirably. All these different Branles had finishing steps to unite in the leading Branle, and we can still find traces of them in our present Cotillion.

At the same time there were also Cotillions, which have doubtless given birth to the one which we dance at the end of our balls. They were danced by four or eight persons, without instrumental music, but to the accompaniment of songs.

The rounds of "La Boulangère," of the "Carillon de Dunkerque," have a theory rigorously taught by the professors, who no longer disregard either the "Grandpère" or the "Montagnarde," which are danced at country weddings.

In regard to the "contre-danse," country dance, if we accept the English etymology ("contra saltare," to dance opposite each other, if the Latin etymology is to be believed), it is the mother

of our various Quadrilles, of which we will speak later.

We should not forget the gay "Bourrée," for which Bach has written music, which is one of his best productions. The "Bourrée d'Auvergne," which originated in the Branle of the sabots, was brought into the French court by Marguerite de Navarre, sister of Charles

which is in 6-8, gives the signal; the chain gives way, running through streets or roads, increasing with all the people whom it meets, and it goes on thus in a very quick and very rhythmical movement. At certain moments the chain joins its two ends and forms a frolicsome circle, or it unstrings, and the dancers skip under the arch formed

IX. Until the reign of Louis XIII, this dance, in common time, of a very rapid movement, remained in great favor among the beautiful ladies and the young lords.

The Farandole is a dance of the lively Provence and of Languedoc; it should be rather a race in time. The dancers form a chain by joining hands or by means of red handkerchiefs. The music,

by two dancers who have separated from it. We have been assured that the Farandole is no other than the ancient Grecian dance which we owe to Theseus, and which the Phoceans have imported to Marseilles.

The Rounds are quite pretty and easy to dance. They are danced to the popular airs composed for this purpose. One person sings the stanza, then everybody

joins the refrain in chorus, holding hands and skipping very vigorously in a circle as one sees children do:

Avait une rose,
Sur mon sein l'a mis.
Les gens qui sont jeunes,
Le marieront-ils?

All the dancers answer in singing, "Oui, Oui!" and they jump as high as they can.

The Rondeau Gascon is particularly pretty. The dancers wear straw soles and dance it on the grass by the glimmer of torches or by the silver and serene light of the moon. The orchestra is extremely simple, consisting of but one,

the player of the flageolet or flute. The instrument is accompanied with a Béarnese refrain, a refrain of King Henry's time.

The Rigadon—which is better written Rigaudon from the name of its inventor, Rigaud—is a very lively dance. The step of the Rigaudon is taken without either advancing or moving backwards or to the side, which does not, however, hinder the limbs from executing other movements.

The figure of the "swords," executed in costume, is most interesting. The gentlemen leave their partners and place themselves opposite each other, forming a double line, then they draw their swords and raise them. Each weapon should meet the point of the sword opposite. Thus is obtained a flashing arch —an *arc de triomphe*—under which the young girls pass. They also, in their turn, arrange themselves in a double line, and the young men file off before them, saluting them with their naked swords.

This episode is drawn from a beautiful war dance of very ancient origin, which has been religiously preserved in the Lower Alps. This dance, which is called the Bacchu-Ber, is danced once a year in the village of Pont-de-Cervières, to celebrate the day of Saint Roch, patron of the parish. Nine, eleven or thirteen young men, with sword in hand —old Gallic swords which are entrusted to the care of a resident—form in a circle. With the right hand they hold the large hilt of their sword, with the left hand the point of their neighbor's sword. Then with a simultaneous movement they place the points of their weapons on the ground, so as to form a radius. Now their swords are raised, and they salute each other. Two dancers separate from the others, to make with their uplifted arms and their swords, whose ends reunite, an arch, under which the other young people may pass. Following this they have a rapid sham fight, in which they jump, turn about and salute with their weapons, in time. The swords flash as they play above the dancers' heads. This is very graceful but quite dangerous. Therefore, only those young men who have proven themselves skilful are admitted to the Bacchu-Ber. The one who is the most capable, the most experienced, conducts the dance unquestionably, making all obedient to him.

This noble dance, the greatest legacy of the pleasures of the old Celts, is not accompanied by the sound of instruments. If it is absolutely masculine, it does not, however, dispense with the co-operation of the other sex. A circle is formed by the ladies, who place the oldest one among them in the centre, and they begin a song of remarkable beauty, which incites the dancers, and which, without doubt, incited the warriors. Bravo, people of Cervières, who, through the ages, have encouraged this fragment of the old Celtic customs!

The advocates of the Greeks and Romans attribute to them the paternity of the Bacchu-Ber, but some others are of the opinion that this beautiful dance has rather a Celtic character, and that the music of the song which accompanies it also denotes this origin.

Our young worldlings, if clever at fencing, would have little difficulty in executing the Bacchu-Ber, and would display in it all the grace of beautiful gesture. This would be very pretty in a large house, hall or an open space devoted to tennis courts.

V.

Foreign Dances.

Italy furnishes us numerous dances, the Sicilian, in 6-4 or in 6-8 time, the movement of which is moderate (there are the Sicilians of Bach):

Thus, it may be seen that choregraphy, so comprehended, is no longer solely a pleasure insignificant in itself, or at least only interesting to those who indulge in it. This dance has become a spectacle, which can be of great interest to the beholders as well as to the performers.

the Tarentelle of Naples, the pace of which is very gay, the measure is 6-8; the air is very short, but is repeated many times; the Saltarelle, which is danced very much in Rome and Venice, and which is not unlike the Tarentelle.

The Saltarelle is so named from the very quick, high steps which are peculiar to it. The first time-stroke of each measure is strongly marked, although commencing with a brève. The Saltarelle represents the eternal drama of love, the wooing, the resistance, the triumph; the entire is accompanied by gestures, by the mandolin, the guitar, or the tambourine, in the light measure of the Tarentelle. At the beginning a single couple performs the Saltarelle, but very soon the entire audience is carried away by the enthusiasm of the music and the pleasure of the dance.

Many dances may be derived from the Spanish, among these the Catchutcha, which is danced by but one person, either

man or woman. The Fandango is danced by one couple, but many may be admitted into it. We speak of a revised and corrected Fandango, arranged by contemporary Spaniards. The primitive Fandango cannot be executed in a drawing-room of moderate size. The woman accompanies herself by castanets, indicating the measure by a graceful movement of the feet, of the heel. The gentleman tosses a tambourine; sometimes he also has only castanets. This dance requires costume. The woman adopts the short skirt of bright-colored silk, and adorns it with flounces of black blond lace. The gentleman wears an embroidered, braided waistcoat. The guitar furnishes the orchestra.

The Boléro is danced by a lady and gentleman or by several couples if one so desires. It can also be arranged as a quadrille, and danced at the opening of the ball. The Boléro has five figures: The *passo,* a promenade around the ballroom; the *traversias,* which resembles our ladies' chain; the *differencias,* or changes of steps, the dancers balancing themselves, execute steps in place; the *finale,* in which they go, they come and they pass by, and the *bieno parado,* in which the gentleman and his lady assume graceful attitudes, and remain facing each other, holding their partner's hand and raising it. Then each one rests a hand upon the waist of the other, but this movement is followed by a profound salute from the gentleman—a *salut prosterné*—and a deep courtesy from the lady. The Boléro is performed to a *seguidilla* (dance air, in triple time, national song, etc.), with a peculiar rhythm, in the minor method. The guitar, or the pizzicato, is the instrument demanded by this dance.

Spain claims many old dances which were executed only by men: *Danzas de espadas,* in which the dancers clothed in white cloth and armed with a sword, flutter to the sound of instruments. *Danses aux petits grelots*—rings adorned with little round bells, which the dancers carry on ham-strings. Shoe dances: The dancers mark the measure by striking their shoes with their hand. *Danzas habladas,* expressive dances, kind of pantomines intermingled with dances and recited chants.

They still dance in Mexico an old dance which was danced before the conquest, an exclusively masculine dance, which the Emperor Montézuma ordered to be performed before Cortez.

"Two dozen" young men are chosen each year to dance the *Mitote* on May third, the day of Santa Cruz. From these a leader is selected to whom is given the name of Cortez, and this one has, as a lieutenant, a man whose face is covered with a horrible mask, and who is armed with a long whip of new leather. They form into a column, with two in front, and commence the dance marching around in a large circle while tossing gourds which have been filled with stones. The dancers must be very animated, those who show any langour

being recalled to duty by the long whip of Cortez's lieutenant.

For several nights they repeat this dance accompanied by violins, then a pole is planted in the circle, cords hang from the top, there being one for each dancer. Each one takes a cord in hand, dancing around the pole, and the cords should be twisted quite naturally. This dance, commencing at twilight, does not end until daybreak. The dancers are dressed superbly; in fact, they are often ruined by buying these magnificent costumes. Cortez is expected to surpass them as regards luxury and elegance.

A prettier Mexican fancy is the *Cascaron.* The *cascaron* is an egg-shell brightly colored, filled with a delightful cologne, exquisite sachet-powder, or very often small pieces of gilt paper. When a señorita with velvety eyes and dark hair wishes to show her preference for a *caballero* and invite him to dance with her, she scatters the contents of the *cascaron* upon the head of the fortunate mortal.

Although the analogy leaves a little to be desired, it recalls "The Basket of Fans" of the English in the early part of the century. All the ladies, assembling at a distance from the gentlemen, threw their fans into the basket. The latter, with beating heart, chose one of the fans. Happy the one who knew his love's fan, for he had the privilege of dancing several times with the lady whose fan he had drawn with a hesitating and trembling hand.

In England we find only the jig, and yet it is not certain that this is a national dance of England. The air of the jig in 6-8, of a quite lively movement, was all the rage in France during the seventeenth and eighteenth centuries. Bach has written some jigs.

The jig is again in great favor, especially the American jig, which is called the Sir Roger de Coverley. The theory of this dance is quite long and complicated. This is not the English sailors' jig. There is also the Scotch jig which Queen Victoria delights in seeing the Highlanders perform at the fêtes of Balmoral Castle.

The Bulgarian *Chorovod* and the Servian *Kolo* are gigantic Farandoles, in which all the female population of a city or village take part. On the occasion of certain feasts the young girls assemble in a garden outside of the city and lead an immense brawl, conducted by one of them, who sings verses. Half of the dancers support the voice, the others repeat after each verse and always thus, even to the end of the song. The *chorovodka* (leader of the chorus) yields her place to her neighbor and goes to the end of the procession. Each dancer must have her turn, unless all

prefer to leave the charge to the one who has the prettiest voice and the best memory. These songs are always legends put into verse and music; ballads gathered from generation to generation.

The national dance of Roumania is the *Hora.* It is a round dance, which is danced even in the king's palace. This

has been seen formed about the snow-haired queen, the poetic Carmen Sylva. The dancers, to the sound of the national music of Lantore, turned about the sweet sovereign, approached her, withdrew from her, without ever joining hands.

Queen Elizabeth was very well pleased with her national costume, with the flowered *vulmik,* the rich chemise, the

embroidered and flowing long cloth.

The Russians give us the *Horovod,* for which the Ruthenian costume must be adopted.

Later we will speak of the Mazurka, but in this chapter on foreign dances it is well to note the Polish usage to which it has given place. The Palatines have invented the custom of drinking from the warm shoe of the dancer, after an extravagant Mazurka. This is a gallantry which passes a little beyond bounds. A Gedrosian prince has been seen using as a cup for champagne, the shoe in which Taglioni had danced a ballet of five acts.

VI.

Oriental Dances.

Of the Oriental dances, some are distinguished by a hieratic character, others by a voluptuous mimicry. There is, as it were, no medium.

The Bayaderes, who dance in the temples of India, perform these *religious exercises* with chaste and cautious movements; but the Bayaderes are divided into two classes: Those who are not consecrated to the temples dance in the palaces for the amusement of the maharajahs; they are artists in their way, maintaining a special attitude, and are regarded with respect. They are very well-informed, poets and musicians, and as an accompaniment to their dances they extemporize songs and set them to music; copper castanets are used by many of them. We will presently describe two of their typical dances which are very pretty. Another is the character of the Egyptian almèh, "a class of musical performers, generally accomplished women."

We will speak later of the Japanese dancers, who perform their choregraphic exercises in the tea-houses. The *Guéchas,* trained in the conservatory of Yedo, and also the *Djorôs,* exhibit more art in their dances than the *ballerines* of Africa. By their graceful movements they depict heroism, glory, and love—especially love, says Jean d'Argène in his *Arc-en-ciel.*

In the drawing-rooms of the Empire of the Mikados—that country disdainfully closed to foreigners until thirty years ago—are admitted only the European dances, those which are *à la mode* in Paris, which the aristocracy of the Samourais wished to ignore a quarter of a century ago. In this region where the sun rises, the practice of the choregraphic solo is thus gradually lost: the dance is no longer merely a public show, the dancers are no longer mere actresses, belonging to a special caste. The wives and daughters of Japanese lords and merchants waltz with foreign officers and their young fellow-countrymen; the dance by couples is accepted. The western civilization has modified the code of Oriental manners. There are, however, some descendants of emperors and princes who, in their pride for the race, still seclude themselves. They do not desire to speak the language of foreigners or to completely adopt their customs. On account of this prejudice, we often find at a ball, women dressed in the national costume, with their hair in the Japanese style; their gowns are delightful, being of brocade shaded like the skies and embroidered with gold in chimerical designs, their coat-of-arms embroidered on the back above the large scarf which encircles them. With deep anger they regard their sisters—

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gowned by the *couturiers* of European capitals and waltzing in the arms of their partners. To the invitations which are addressed to them, they respond with the politeness which no one in Japan fails to observe; but there is a superb impertinence in the avowal of their ignorance of our dances and customs.

In the Japanese temples are found the *enfants-bonzes,* the small boys who

perform religious dances before the Bouddha. They wear footless stockings, and with a charming suppleness and lightness execute cadenced movements which have been hieratically taught them. Their dance is accompanied by the chant of priests, who recite the litanies in a gay measure.

The Spinning Dervishes who belong to religious sects, which are a kind of Mussulman friars, can turn on their feet for a quarter of an hour, gradually inceasing their speed. Their dance is an exercise of devotion. They wear a kind of skirt of numerous pleats which half-open when they begin to turn; a circle is thus formed around them, which never subsides until the exhausted dancer stops and falls in the ecstasy which he has wished to produce by this rapid and restless whirling.

The Soudaniens of Cordofan have the tam-tam, but it requires very skillful men. The dancers wear girdles composed of goats' feet, and the clashing of the small sabots provides an accompaniment which serves as music.

On the whole, all these Oriental dances are not the dance as we consider it: an extremely graceful exercise, as charming as beneficial, an amusement for the use of both sexes. The Orientals who dance, accomplish a duty and fulfil a rôle; they can find no shadow of a charm in this diversion which is so dear to us, because it responds to the many needs of our different natures. The difference which exists between our dance and that of the Orientals is striking; it shows entirely opposite customs. Among us the lady and gentleman dance together; there the sexes are separated in the dance as in the social life. The Oriental dance serves as a pleasure for the man. Here, the man shares the pleasure with the woman, so as to increase it.

India invented the egg-dance before Mignon. The dancer, dressed in a very short skirt, wears as a crown a wicker wheel of moderate diameter. A number of threads are attached to it at an equal distance from each other, and on the end of each is a slip knot, held open by a glass bead. In this equipment, the young girl approaches the spectators; she carries a basket filled with eggs which she asks them to examine that they may be sure of their reality and not think them an imitation. The musicians play a monotonous air, the dancer begins to turn rapidly. Seizing one of the eggs, with a quick movement she throws it into a slip-knot in such a skillful manner that it at the same time tightens the knot. The rapid whirling of the dancer produces a centrifugal force which draws the threads straight. One after another the dancer must throw the eggs into the slip knots. When she has finished this difficult operation, it seems as though her head were surrounded by a halo. The speed of the dance still increases until it reaches a point where the features of the young girl are no longer distinguishable. The moment is critical; at the least false step, at the least want of measure, the eggs would strike against one another. But how is the dance to be finished? There is but one way of ending well; the dancer must withdraw the eggs in the same manner as she has placed them, but the second operation is still more difficult than the

first. If an egg is struck by the hand, if the least interference of the threads is produced, everything is lost and the dance ends with a disaster—a ridiculous disaster. The dancer must have very exact, well-measured movements, her hand can not be at all faltering. Now she takes the end of the egg and draws it from the knot in which she has placed it. When all the eggs have been returned to the basket which she carries, the dancer stops. Although the representation has lasted for thirty minutes, she does not appear fatigued. Then the Bayadere, approaching the assistants, gives them the eggs, which are immediately broken into a plate, to

prove that there has been no imposition effected by the actress.

We will certainly leave to the Hindu *ballerines* their terrible egg-dance. But we can import the twisted dance of Mysore into our drawing-rooms. At the centre of the hall ceiling is fixed a ring from which eight cords hang, each one of a different color. Four small girls and boys hold the ends of these cords. The music begins and the eight children start a dance, the movements of which are ruled so that the young performers twist the cords together. After they have turned in this manner, the orchestra plays another air and the twist is unwound; it is reformed and again unwound. The play of colors which unite and separate, as if by enchantment, produces the most pleasing effects. The color of the clothing of each child is the same as that of the cord which it holds. This is very pretty; isolated from each other at the moment when the cords are separated, they cross, mingle and blend to form the brilliant twist under which they appear in a group, combining all the colors.

The graceful *Enfantine* of Mysore may be performed by as few as four of our young girls and boys.

VII.

Contemporary Dances.

Until about the year 1830, the *bourgeoisie,* or middle class, of France danced very little. They disdained the people too much to mingle in their pleasures; they were not called to share in those of the aristocracy, which affected to ignore them; finally, they still have a depth of timidity and austerity which prevents them from organizing fêtes or balls. At the succession of the constitutional monarchy, the citizens, wishing to be counted in the elegant circles, aspired to fashionable life. Although they were still ridiculed in faubourgs and castles, they felt that they would take the lead in the nation. This was a sudden opening.

However, the intermediate class do not dance in their drawing-rooms, which are still modest and small. They gather at first by sets, in establishments of the best tone, situated in the midst of superb gardens, where they are certain that they will be among good company. The Ranelagh, Tivoli, Beaujon, the park of Sceaux have each seen the best citizens of the times; there are held the ridottos and masquerade balls. In 1839, when the opera of Meyerbeer was in vogue, the Quadrille of the Huguenots was danced there. "The lights were turned down," says a contemporary, "and a reddish glow resembling a fire replaced them. The people acted like demons, the orchestra allowed no one to rest, always quickening the time, figuring the tam-tam, the tocsin, and the noise of the discharge of musketry."

With the *Sauteuse,* a kind of waltz, the Quadrille was at this time the only

dance in favor; it was composed of steps and gestures. The dancing-master could still teach it thus: "Two steps

from the side of the cupboard, two steps from the side of the bed." Or: "Two steps backward, two steps forward."

About 1844 appeared the Polka, called by some a Polish dance, by others a Bohemian. It revolutionized the art of the dance. It was received with the greatest enthusiasm, and was danced everywhere, in kings' palaces, in the barns at village weddings, at fashionable balls, at public balls; among young girls in convents, among young people of both sexes in the streets—even to the interruption of traffic. Old men danced the Polka like children, men of mature age like young girls. One would think that the dancing epidemic of the middle ages was reappearing.

At the house of the illustrious Professor Cellarius, the Polka was danced for the first time by the young people who had imported it from their country; this beloved master introduced it. It was first danced with figures, as it was done in Bohemia, where it is supposed to have originated. Then it was simplified, and it is this Quadrille which is still danced in the villages, where it has not lost all fascination, where it is, as it were, the only "character dance" in vogue.

As a change, the Polka-Mazurka was invented; but we find in it absolutely nothing of the Mazurka. "The Polka-Mazurka is simply a double Polka," says Master Desrat. The Polka-Mazurka is polkaed; it is also waltzed—in a very quick movement to-day, but, originally, it was in a very slow movement, which was a distinguishing feature of this dance.

The professors danced the Polka-Mazurka in a measure in triple time without observing the small steadying time of the Polka. The waltzed Polka-Mazurka demanded a measure in triple time, very slow waltz, or should be danced in common time.

Polkas of all kinds have fallen into disfavor in the salons. Not even the Polka-Coquette, which had its hour of triumph about 1860, would find grace today, notwithstanding its gaiety and vivacity.

The Scottish, which originated in Scotland, appeared as an issue of the

Polka. The English danced it with jumping steps, which gave it a trivial air. The Germans, who called it "Schottisch," danced it like a gliding Polka, with long steps; they also

waltzed it. However, the name of this dance is almost forgotten. The Varsoviana and the Villeïka are remembered still less; they have never been well received in fashionable circles.

We will return later to the Mazurka, which has been greatly transformed, but is always loved for its lofty grace and elegance.

The Quadrilles of to-day are the sons of the *contredanses* (to dance opposite each other). Quadrille expresses clearly the idea of four couples dancing together. As early as the beginning of this century, the Quadrille was danced with five figures. The names of some of these figures have varied. The *Pantalon* was called in English, Chain; the *Eté* was called *Avant-deux*. To the *Pastourelle* was added the *Tresis*. Finally, the *Finale* was called also *chassé-croisé* or Saint-Simonienne.

(These last two designations are not yet excluded, for the *Finale* is danced either with the *chassé-croisé* and the *En-avant*, or with the *Boulangère*, the *Corbeille*, the *Moulinet*, the *Saint-Simonienne* or the gallop.)

In 1830 the elegant short breeches were abandoned by the court citizens of Louis-Philippe, and through raillery they changed the name of the figure *Eté* to that of *Pantalons;* but mockery could not prevail against the popularity of the new masculine garment.

Everybody knows the theory of the Quadrille; it can quickly be learned through practice, after having observed it once or twice. There is no great need for a professor to regulate the figures of a dance, but his teachings are indispensable to obtain the gracefulness and dignity of movements, the measure in the gesture, and the lightness in the turn.

We have still the *Quadrille-Croisé:* two Quadrilles placed in two different ways, acting in the same time, executing together figures which do not differ from those of the simple Quadrille.

The *Passe-passe* is a charming Quadrille; it should be danced by four couples, one of which conducts it. The five figures are called: *Passe-passe, Passera, Petit-menuet, Chaîne de fleurs, Tour du monde* in sixteen measures. It finishes in the *Tunnels.* Grand final gallop.

The English Quadrille, the Lancers, should be preserved. Like the French Quadrille, it belongs to an epoch which is distinguished by its politeness and courteousness. The Lancers Quadrille is full of grace, with its salutes and its bows, its slow and rather solemn movement. Like the French Quadrille, it is much prettier than the American Quadrille, which is so lively, so impassioned, so animated, that it is not easily adopted in formal salons. It also shows a change of customs. The man no longer advances toward the woman with the rather trembling respect which was formerly required of him; he no longer presents himself with the courteous regards which were demanded in the times when, having voluntarily placed woman on a pedestal, there was only homage for her. The angel of former times has become a partner and is treated as such.

Let us return to the Lancers, if it be only to indicate its charming figures, in which the cavaliers salute with a graceful ease, and the ladies dip deep in their light skirts to make delightful courtesies. There are the *Tiroir*, the *Signes*, the *Moulinets*, the *Visites*, the *Lancers*, or *Grande Chaîne*. The grand chain may be danced in a polka step, but it has more distinction when simply marched. There are always five figures, as in the American Quadrille. They are: the *Promenade*, the *Moulinets*, the *Chevaux de bois*, the *Passe*, the *Corbeille* and the *Chevaux de bois*—united.

VIII.

Contemporary Dances.—Continued.

For many years the dances which have almost the slowness of the march have been favored, and we must be satisfied with the present style which makes an art of the dance rather than a bodily exercise. The violent outdoor sports, which are fatiguing, are perhaps responsible for the nobler and calmer pace in the dance; we no longer look to it for the exercise required by youth, which we find elsewhere.

We have many Quadrilles. The Italian Quadrille is the last inscription upon the dance programs, but very soon each nation will have its own. Every day something new is brought us by the foreigner to enrich our choregraphic science. The Americans have brought us the *Marjolaine* and the *Broncha;* from Russia we obtain the charming figure of the Olubieck. Let us wait for the appearance of the Hollandish Polka which England welcomed, during the London season of a few years ago. It was scarcely more than a brawl, and was of very short duration, on account of its being so violent.

These dances must be seriously taught. It is no longer admitted that one can risk one's self in them at the expense of his or her partner, which the awkward and those who place at naught technical knowledge prove by frequent falls.

There are women who have made their fortunes in modern dances and who have favored also the revival of dances of other ages, knowing that in these their grace of manner would be shown to advantage, and that their toilettes would appear much more elegant. Men preferred the round dances, in which they bore away their dancing partner. At first they appeared obstinate, but

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they have had to submit to the persevering caprices of the weaker sex, as Barbey d'Aurevilly has said. Consequently the waltz gives precedence. It is seen less often on dance programs, and yet how delightful it is, both to those who dance it and to those who watch the dancing. This couple who whirl to the captivating and intoxicating measures of the waltz evoke a dream. In watching this dance, one feels that this aspiration for the reunion of two souls is not an idea of a dreamer, but a prescience of that which ought to be and will be.

Some authors assert that we have danced the waltz only since 1790, but this is an error. From *voltiger* (to flut-

ter), as one seems to do in the waltz, where the movements of a butterfly are imitated, is derived *de volta,* which signifies "turn." Volta is the Provencal name for the waltz which through Italy, then Switzerland, passed into Germany, we having received it from Germany a hundred years ago. But Madame de Valentinois, in the time of Francis the First, was very fond of this dance, and while dancing it sang the psalms translated by Clement Marot.

This round dance will always have fervent admirers; but not when one skips it in common time; and still the waltz *à deux pas* is, according to authority, the Russian waltz, the national waltz of the Moscovites, and is danced at their houses with incomparable spirit. It must be said that they make "the *chasse* of the waltz while executing the first stroke of the step on the two first strokes of the measure, and the second stroke of the step on the third stroke of the measure." Thus Professor Desrat described the Russian waltz, and he adds: "In dancing as in music, two notes can complete a measure in triple time, in taking the notes as movements." It is true that this has no longer any resemblance to the waltz skipped on one foot, then on the other, free from measure. The gliding waltz—says the German—is the prettiest when it is danced slowly; and I know, in spite of the opinion of Musset, that the French duchesses dance it with more grace than the German drovers.

America is not behindhand. She has introduced her waltz, under the name of "Boston," that of the city where it probably originated. The Boston has its own theory and its particular step. There are, however, three Bostons: the Boston which has remained American, and which is danced slowly; the French Boston, more rapid; and finally, the imitative Boston.

The Redowa, a waltz which resembles the Mazurka and the Polka, has had its favorable moment; but who remembers it? It seems indeed to have fallen into the depths of oblivion.

The chanted waltzes are pretty, but rarely seen. During the dance the musicians sing from Musset, from Victor Hugo, etc., in a waltz tune from an illustrious composer.

To dance well is more difficult than one would believe. Formerly many people learned this dance by using a chair for a partner. I do not know where the advantage was in this system, but the professors themselves recommended it. Neither the theory of the waltz in triple time nor that of the waltz in common time is very complicated; nevertheless, much study and practice is necessary to acquire the great suppleness and gracefulness demanded by this dance, which appears simple and in which the memory is not required as in the complicated Quadrilles, yet the least blunder confuses the dancers.

Master Desrat has written two pages on the positions of the lady and gentleman in all the round dances. This chapter of his treatise which is very clear and precise could be profitably consulted.

In the waltz it is the lady who stops the dance for a short rest. Even when she does not feel fatigued she should propose stopping, in order that her partner who supports and leads her, have leisure to breathe and recover his strength. It is quite the contrary in Peru. In that burning climate where the dance lasts twenty minutes, it is the gentleman who suggests to the lady that they interrupt the waltz for a few moments to recover breath. There it would be considered impolite for the lady to take the initiative. A marine officer, who was ignorant of Peruvian etiquette, nearly expired, having waltzed in his uniform for twenty minutes without any intermission. He imagined that he would be departing from the laws of etiquette if he stopped by his own movement, and that the brother of the señorita, his partner, would make him pay for this outrage to propriety by driving a stiletto into his shoulders. One of his comrades, astonished at the turn of strength which he had accomplished, and uneasy about the results, finally informed him of this rule of tropical etiquette which gives the gentleman the privilege of interrupting the waltz to permit his partner to rest, and in order that he himself may not suffer serious consequences.

IX.

Contemporary Dances.—Continued.

The Mazurka is a dance of the province of Mazovie, in Poland. It is similar to its compatriot the Polacco, but it is more lively, more animated and its movement varies. It is written in triple time, in airs sometimes graceful and melancholy, at other times lively and sprightly. The Mazurka seems to express sentiments of sweetness and tenderness. It is full of elegance—of an indolent elegance; it is not a vulgar dance; its slowness has something aristocratic about it, even a little haughtiness. The waltz has more passion, but there is grace also in the undulating and gliding Mazurka. We have said that one polkas and that one waltzes the Mazurka; yet in almost all the salons it is the waltzed Mazurka which prevails.

The charming *pas de quatre* is in great favor. It is pretty to see the couples advance who, after having made four steps while holding hands, wheel round, return to their danced march, waltz again, and thus make the round of the hall. There are many ways of dancing the *pas de quatre,* but the one which we describe is the one most in vogue. There is also the *pas de deux*, the same dance diminished by two steps.

The Berlin is danced in a polka movement; it is a polka step front, a polka step back, then six gallop steps. What recommends the Berlin chiefly is the departure of all couples in the same line;

they also execute together all the movements. The Berlin is not without analogy to the *pas de quatre.*

It is certain that I will be censured if I criticize the Cotillion, and yet I cannot refrain from saying that I consider this dance absurd.

Many lament the primitive Cotillion, which was a simple round, a *branle.* It received its name from the old song which accompanied the dance:

"Ma commère, quand je danse,
Mon cotillon va-t-il bien?"

For the majority, the Cotillion is one of the most striking features of an elegant ball. It must be well conducted; when it is well led and planned, graceful and pretty figures are introduced rather than eccentric and novel ones. In order that the Cotillion may succeed, it is necessary that all those who take part in it be well acquainted. I believe that it is for this unique reason that it is placed at the end of the fête, when there are no longer in the hall any but the

most undaunted dancers, when some persons—the indifferent—have withdrawn.

At a large ball the Cotillion does not always attain the success which is expected. It is because the leading gentleman lacks the social spirit which is indispensable in society fêtes. He leaves too much to his friends; he gives proof of a too exclusive character. It is a

ples which take part in the Cotillion are seated in a ring around the hall, the gentlemen at the left of the ladies. The leading couple gives the signal by striking either upon their hands or on a tambourine; they direct everything, commence everything. The other couples should not interfere in the changings of the figures. It is the duty of the lead-

mistake to organize a Cotillion under such conditions. The part of leading gentleman or leading couple should be entrusted only to the ingenious and sociable.

This couple should be placed at the right of the orchestra, and take the rank of number one. The couple which follows is number two, etc. All the coueing gentleman to see that all the couples figure in the dance.

A gentleman who makes great jest of the Cotillion has said: "You cannot but acknowledge that the part of the women with regard to a dozen gentlemen is truly impolite, and that it is equally too flattering to the one. How a number of the dancers pass by behind

the chair where a lady is seated and are reflected in the mirror which she holds in her hand; she permits them to pass as unworthy of her attention, then, behold, she recognizes one of them and stops him, choosing him, as everyone knows, without the least embarassment, without any pity for the disdained!

"Or, holding a wax-taper in her hand—no, a lighted wax-candle—she sits down, allows two gentlemen to present themselves, chooses one for a partner, and gives her candle to the other, who is required to carry the taper during the waltz, looking so pitiful that the figure has been called *Le Cavalier de la Triste-Figure!* Do you consider these feminine and gracious manners?

"As to the men, are they not rather burlesque! A dog collar with bells is thrown around their necks and behold them, thus adorned, without any feeling, executing in a polka rhythm a dance with a small gallop which does not last long enough to afford pleasure, but which is indeed too long for the dignity of those men who skip after the fashion of trained animals!

"What do you think also of a man who appears to possess ordinary faculties, who is not endowed with a light sense of the ridiculous, and who still stands before a lady in a line with five or six other dancers? The lady throws aprons, which these men, calling themselves reasonable, pick up, unfold, and quickly tie over their coats, because he who finishes this operation the most quickly dances with the one who has thrown the aprons, which must be worn during the waltz. On seeing persons indulge in such childish sport, one asks if their brains have not become suddenly deranged."

Numerous figures are accompanied by favors, although there are many which have none. Those which consist of screens, butterflies, flowers, lanterns, coiffures, etc., etc., are carried away by the ladies who use them as decorations for their ante-chambers, halls, etc.

In some magnificent houses has been introduced the custom of offering presents of genuine value or of indispensable service, thus instituting a precedent to force the guests to accept these gifts: Japanese poniards, ivory fans, cigarette cases, engagement books, canes, umbrellas, etc., etc. Many people condemn this custom. The only costly favors which one should permit oneself to carry away should be the rarest natural flowers and boxes of exquisite bonbons. As much as these productions of the conservatory and confectionery cost, they are among the number of things which do not lead to a precedent; the eaten bonbons, the faded flowers leave no trace.

The favors themselves usually necessitate great expense and much preparation. Less numerous and simpler ones should be made for their reunions by the daughters of the house and their young friends.

There are some figures of the Cotillion which can be executed by two couples others by three, and by four. The figures *d'ensemble* are the most loved, since all the couples take part in them.

All the figures are not ridiculous. *Le gâteau des rois* is one of the pretty ones. *Les drapeaux, les bouquets, les rubans, la bergère des Alpes,* and many others are very graceful. But *le parapline, la pêche à la ligne, les grosses têtes, l'ecueil,* etc., etc., are grotesque, and should be abandoned.

The *Finale* of the Cotillion is to be preserved: the leading couple salute the hostess, then remain before her, with their arms raised and hands joined; the second couple pass under this arch, salute in their turn, and these stand like the first couple, before the latter. All perform the same ceremonies, making an exceedingly pretty finale.

X.

Figures of the Cotillion—Ballet—Lesson.

In *le manchon-monstre* the dancers have an enormous muff covered with fancy plush, crossed with lace and lined with blue satin. Each one of the ladies and gentlemen who wish to waltz plunges a hand into it and seizes another at random. Knots having been made, by a clever inventon, the muff opens and each discovers the partner he has chosen. They had a "mis-deal" one day: a gentleman had seized a rather small hand which he believed belonged to a person of the feminine sex, and in the midst of bursts of laughter he ascertained that he had chosen a small, beardless bachelor.

Another figure, *la bombe mélinete,* is frightful. These black and terrible things are tied with peach-pink ribbons. Two gentlemen who dispute over the honor of dancing with a certain lady try to break the bands; this is accomplished

by a punch skilfully dealt upon the bombs, which burst with a musical noise.

Le papillon is a graceful figure: the very large and beautifully painted butterfly is fastened to a long copper wire held by a lady, and appears as if flying in space. With toy swords the gentlemen try to lift off the butterfly. He who succeeds has gained the lady as a partner for the waltz.

In *le théâtre* the ladies hold lorgnette cases covered with gilt paper. In place of the lorgnette the case holds two cards which two gentlemen draw, after having asked the lady's consent. One draws the card on which is written these words: "All the places are given;" the other, a favorable note. Of course the latter waltzes with the lady.

In *le facteur* the gentlemen wear letter-carriers' hats, with a postal card for their coat-of-arms. They tie on their coats these cards, which are distributed, bearing the addresses: "To the most beautiful," "To the most graceful," "To the most amiable," "To the most lively," etc., etc. The ladies receive post office packages, which enclose a gift and bear the same addresses: "To the most beautiful," etc. To form the couples for the waltz, each gentleman searches for the address which corresponds to his.

For the last figure must be chosen as distributors of cards and parcels, those who are not at all malicious, for sometimes the addresses are true antiphrases. "To the most beautiful" is often given to the homeliest; "To the most lively," to the dullest.

We have not spoken of the theatrical dances, of the ballets, the figure dances which represent a drama, a comedy, or an allegory. These ballets are very ancient. They were seen in houses only in the fifteenth century. It was Catherine de Medici who introduced them into France. Mazarin was very fond of them. Everybody knows how they delighted Louis XIV, who was not afraid to figure in them. Molière had, more than once, the direction of the *ballets du roi.*

Noverre produced the Ballet-Pantomine at the Opera in 1772. Gardel afterwards perfected it.

Many women and some men are illustrious in these theatrical dances, not only for their gracefulness and lightness, but for their perfect mimicry.

The ballet of *La Source,* danced by Salvioni, who had all the sovereign distinction of Rachel, was an exquisite vision. The fable of the ballet plunged one into full ideality, and the adorable dancer was to the spectator an august goddess.

Shall I end this short study on dancing by a lesson given in a province twenty years ago by an illustrious old professor, who was stranded in a small aristocratic city of the South?

The old master not only taught his scholars the *jetés-battus,* but he also gave them lessons in etiquette. *"Mesdemoiselles,"* said he to the young girls, "do not look into the face of your partner thus; but I prefer still less that you fix your gaze upon the ground as a prude, a Sainte-Nitouche—a nun. Fix your eyes upon the place where the heart of your partner is found. That will be the correct and agreeable attitude."

He ordered them to conduct him to the door opening into the garden; there he received the bows of each, continuing the lesson, for he was very exacting, even with the very small girls.

"Mademoiselle," said he to one of them, "straighten your chest, draw your back in, hold your shoulder-blades in position. Raise your chin, which should not be buried in your collar. That is right! Make your shoulders less prominent, make your chest project. Now, allow your arms to fall gracefully on your gown; bend your knees, draw the left foot back. Remain bent a little longer as a sign of respect, which you owe to your old professor. I have given lessons to queens, *mademoiselle,* and

they were very polite. Raise yourself now, slowly, while drawing back the right foot, the point of which should be put down before the left. Begin again. That is a perfect bow."

There is another charming lesson of a dancing master of the eighteenth century, that of the great Vestris,—*Diu dé*

head lightly and modestly toward the right hand of S. M. Impériale and Apostolique. Kiss this hand which bears the sceptre, without, however, looking up into the august face of this sovereign.

"Do not give, *Monsieur,* any expression to your face while saluting so great a princess; an air of respect and even of

la danse—given to the Prince of Lamarck.

"Come, *Monsieur le Prince,* imagine that you are saluting S. M. l'Impératrice d'Allémagne. Ah! lower! *Monsieur,* lower. Three-quarters of a second before you rise.

"While rising, *Monsieur,* turn your

fear is obligatory, and in so terrible a moment takes away none of the grace of the body.

"Imagine, if need be, so many dazzling crowns, superb titles, supremacies, altitudes, passed centuries, deadly combats, and other grandeurs, in which you should naturally believe. That is all!"

Afterwards he made him salute (always in imagination) the Landgrave of Hesse-Darmstadt.

"Oh! that is too low! too low by four inches. You bow as if saluting a queen. *Dé la nuance! monsieur, dé la nuance!*

"Begin again. *Bravissimanté!* But it is nothing to salute a Langrave while going out from the imperial court!"

He taught him to consider even the lady in attendance by saying to her: "If I were not withheld by etiquette, with what joy I would render to you the homage which is due you!"

Then it was the Constable of Rome.

"Oh, my prince, what trouble you give me! That is not it, *Monsieur le Prince;* it is too low for you, it is too low! You take an Excellence for a Royal Highness and you make bows as submissive as a gentleman of Poitiers."

It would take too long to give the entire lesson, but the end is delightful.

"Now, *Monsieur,* bow a few degrees; render the salute to a famous virtuoso. Salute liberally. Be careful in what you are about to do, and do not hasten! See in a celebrated artist the delight of a vast empire, a man of naught who has risen to the stars! whom monarchs cherish, ennoble, enrich. Represent old Vestris, honored with a pension, decorated with a black ribbon (which I should have now, which I should have, *Monsieur le Prince,* without this Luciferic revolution)! See me as the cavalier Vestris! Salute, *Monsieur.* Salute—a little lower!"